"those enduring matinee idols"

A CHRONOLOGICAL LOOK AT SOUND SERIALS (1929 - 1956)

CHAPTER 21
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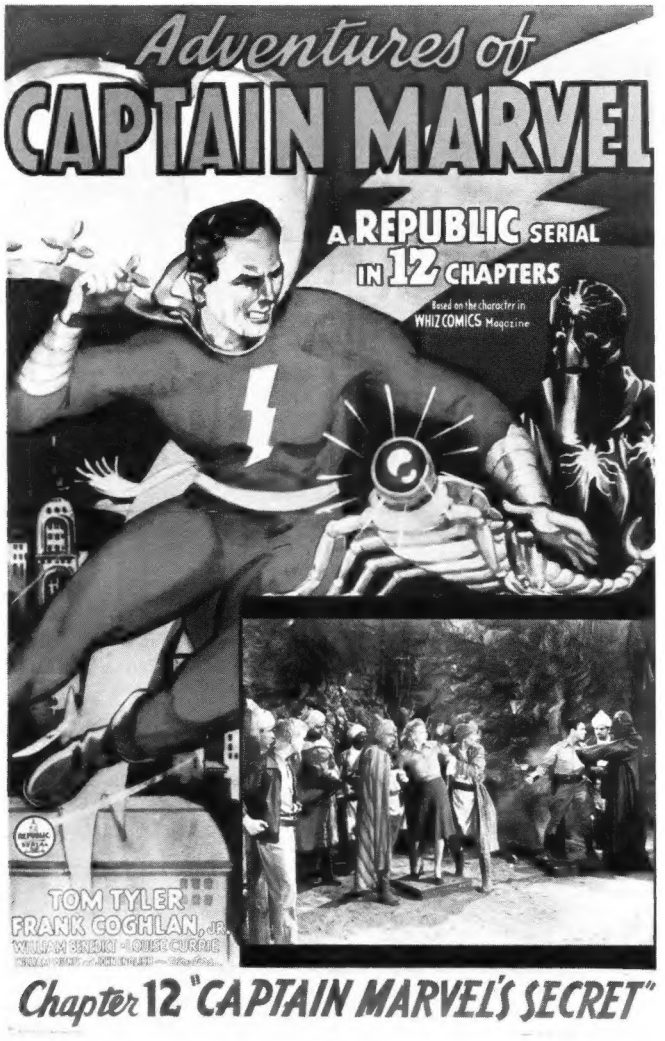
William Witney
directing
Kay Aldridge in
PERILS OF NYOKA
(See story on page 309.)

MASTHEAD: Stuntman FRED GRAHAM (See page 311) and Actor JACK MULHALL (See page 299).



Written for TEMI by BOB MALCOMSON

with Photo Assistance from Jim Stringham, Bill Krajcik and C.M. Parkhurst.

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BACKGROUND

MARVEL was originally released by Republic Pictures on March 28, 1941. It certainly ranks among their ten best serials (out of 66 that the company produced). It was reissued in 1953 and again in 1966 under the deceptive title of RETURN OF CAPTAIN MARVEL. Particularly in 1953, when Republic was still making two new serials a year, many Marvel fans thought a totally new serial was in store for them. However, the one and only MARVEL chapter play still holds up well today and is worth viewing again and again.

Oddly enough, Republic announced in printed advertising to theater owners in 1940 that their 1940-41 serial schedule would include SUPERMAN, and not MARVEL. Obviously negotiations for the filming rights broke down — and the comic strip star that appeared in Fawcett Publications' "Whiz Comics", and created by C.C. Beck, was the first super human hero to arrive on the screen.

Many contributed to the success of ADVENTURES OF CAPTAIN MARVEL — fine production people behind the scenes and a large cast "on camera". Unfortunately in all the stories that have been written over the years about MARVEL there are two individuals who have never really received their fair share of recognition. They are the Film Editors, Edward Todd and William Thompson. It was these two who were ultimately responsible for the brilliant splicing together of all the bits and pieces of film with Tom Tyler in action, Tyler suspended on wires before a process screen, David Sharpe stunting for Tyler, and a dummy standing in for Tyler during certain flying sequences — that literally made the character of CAPTAIN MARVEL a single entity. And a believable one at that!

MARVEL had an excellent original screen play by Ronald Davidson, Norman S. Hall, Arch B. Heath, Joseph Poland and Sol Shor. There were sufficient ingredients in the basic plot to make the serial 15 rather than 12 episodes. In fact, the chapter play that followed in 1941, JUNGLE GIRL, was very good but was totally deficient in story values to stretch over the 15 episodes that were presented.

Cy Feuer continued his association with serials and came up with an action orientated musical score . . . Hiram S. Brown, Jr. produced . . . and the unique talents of special effects man Howard Lydecker, and directors William Witney and John English, were much in evidence.

Twenty players received film credit throughout the entire serial. The same 20 names, week after week. Four cases were ludicrous. Bryant Washburn is billed 7th (ahead of John Davidson, who appeared in practically every chapter), yet is killed off in episode three; Jack Mulhall, billed 12th, dies in the 1st chapter; Nigel de Brulier, billed 14th, as "Shazam", is seen only in chapter one — he can be seen minus his white beard on page 140, ZORRO RIDES AGAIN — and Tetsu Komai, billed 20th and last, makes a token contribution in chapter four. In counting the cast members, billing given to "The Scorpion" has been excluded. As stated in an earlier TEMI, the voice dubbed on the sound track for the master criminal was that of Gerald Mohr, who was given no credit — nor was stuntman David Sharpe (and many others). This criticism is not directed at any member of the cast, because all performed splendidly. It is pointed at the person (or persons) at Republic who decided which names were to be used on the film credits, and in what order.

The oft-repeated policy of TEMI is to, more or less, present sound serials in chronological order, and return from time to time and pick up a serial we gave thin coverage when originally reported. Now we have taken a leap forward with the inclusion of ADVENTURES OF CAPTAIN MARVEL. A new direction. Why? — because it complements the article on Frank Coghlan, Jr. and Billy Benedict elsewhere in this Chapter of TEMI.

CHAPTER TITLES

1. Curse of the Scorpion
2. The Guillotine
3. Time Bomb
4. Death Takes the Wheel
5. The Scorpion Strikes
6. Lens of Death
7. Human Targets
8. Boomerang
9. Dead Man's Trap
10. Doom Ship
11. Valley of Death
12. Captain Marvel's Secret

With ADVENTURES OF CAPTAIN MARVEL, the writers had a definite challenge: come up with eleven cliff-hanger endings, since Marvel was virtually indestructible. In solving their dilemma, they came thru admirably. They had Billy Batson and Betty Wallace in peril at the conclusion of four chapters (tho in two cases Billy used the magic name of Shazam for them to escape in the following episode); Whitey and Betty in two chapters; Betty alone in one chapter; Billy, unconscious and seemingly headed for destruction, in one chapter; and, Captain Marvel, himself, in only three chapters: endangered by a guillotine, steaming lava and electrocution.

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FOREWORD

"In a remote section of Siam, near the Burmese border, lies a desolate volcanic land which for centuries has been taboo to white men — ***The Valley of Tombs!*** To this realm of mystery, jealously guarded by native tribes unconquered since the dawn of time, has come the Malcolm Expedition to find the lost secret of the Scorpion Dynasty."

THE STORY

The Malcolm Expedition, camped in a stockade, is composed of a sizable number of members — including five scientists, one of whom later dons the hood and robe of The Scorpion:

John Malcolm (Robert Strange)
Dr. Stephen Lang (George Pembroke)
Prof. Luther Bentley (Harry Worth)
Henry Carlyle (Bryant Washburn)
Dwight Fisher (Peter George Lynn)
and
Billy Batson (Frank Coghlan, Jr.)
Whitey (William Benedict)
Betty Wallace (Louise Currie)
Tal Chotali (John Davidson)
James Howell (Jack Mulhall)

The adventure opens with a native beating on a large cymbal. Malcolm's group is mystified by the sound. It's Tal Chotali (presumably a local advisor to the Expedition) who explains: "The men of the hills are gathering. The cymbal says that the white men are to be driven from the Valley of Tombs."

Rahman Bar (Reed Hadley) leads a native attack on the camp. However, Tal Chotali departs the stockade and is successful in getting Bar to call off his warriors since the white men have not desecrated the Valley. Were they to do so, the legend states, the volcano Scorpio would erupt. There is no eruption.

Tal Chotali returns and explains if the Expedition stops work in the Tomb and departs, they will come to no harm.

Malcolm decides to "open the Tomb at once," which holds the secret of the Scorpion Dynasty and then strike camp in the morning.

Within the tomb, they discover an inscription translated by Tal Chotali: "Let what reposes behind this stone remain hidden from the eyes of mankind for all time."

Billy Batson refuses to desecrate the inner tomb and leaves the group to their work. Malcolm, Dr. Lang, Prof. Bentley and Fisher eventually enter the tomb thru a small opening . . . to examine in detail a golden statue of a scorpion. Each of its upturned legs bears a lens. It is Bentley who suggests bringing all the lenses into focus. There's a puff of smoke, followed by an explosion. The entrance to the inner tomb is blocked.

Meanwhile, Billy has entered another sarcophagus and sees a large stone wall on which is a carved figure of a scorpion.

A door opens, revealing a man with a long white beard and clad in white robes. He raises his hand and tells Billy he is "Shazam" (Nigel de Brulier), the protector of the secret of the Scorpion. It is now Billy's duty, as Captain Marvel, to see that the curse of the Scorpion is not visited upon innocent people.

All that is necessary for Billy to become Captain Marvel is to say "Shazam!". He will take on the virtues of: the wisdom of Solomon; the strength of Hercules, the stamina of Atlas; the power of Zeus; the courage of Achilles and the speed of Mercury. But he is never to call upon the power except in the service of right. Shazam's parting words to Billy are to "return to the rescue of your friends."

As Captain Marvel, Billy moves the huge stone blocking the entrance to the inner tomb. Before the four members trapped inside regain consciousness, Marvel (Tom Tyler) returns to his Batson identity.

John Malcolm, Billy Batson, Prof. Luther Bentley.

Later, the five reach their camp with the Golden Scorpion, plus a scroll. Tal Chotali interprets the scroll, explaining that an arrangement of the lenses will transmute any substance placed in front of the base lens. To prove this he has Billy place several small stones on the ground, then trains the lenses on the stones. The stones turn to gold!

They quickly realize the Golden Scorpion makes them the richest and most powerful group in the world. So that the device is never used without the consent of all, it is suggested (and accepted) by Howell that Fisher, Carlyle, Bentley, Lang and Malcolm each take a lens. Howell retains the Scorpion, and Billy is given the scroll to guard.

That night a black robed figure (The Scorpion) sets a pile of brush ablaze, signaling Rahman Bar and his natives.

To gain entrance to the stockade, several natives are catapulted over the walls. Billy is knocked unconscious, bound and gagged. Howell is stabbed and killed. During this, the Golden Scorpion and scroll are taken by the hooded Scorpion and his men.

The volcano, Scorpio, comences smoking and rumbling. Regarding it as a sign of war, Rahman Bar calls for an attack on the stockade. Billy radios Fort Mooltan for aid. Troops are dispatched.

Flaming spears are catapulted into the camp, setting the tents and huts ablaze. Members of the expedition take to two station wagons in an attempt to escape. Billy stays behind.

Seeing the cars depart, Rahman Bar sends men ahead to dynamite the bridge across a gorge.

Billy says: "Shazam!". There's a cloud of smoke and Captain Marvel appears. Single-handedly, Marvel takes on a group of natives. Then he moves to a machine gun and fires. Three natives, while fleeing, are shot in the back and fall! Marvel takes to the air to seek out more natives. During another encounter, he is repeatedly shot but the bullets do not penetrate.

The first station wagon, containing all but Betty and Whitey, makes it across the bridge. The second car moves out onto the bridge just as a dynamite charge goes off. This had been set by Bar's men. As Chapter one concludes, the bridge collapses and the wagon with Betty and Whitey inside topples toward the gorge below.

The station wagon plunges into water and sinks. Captain Marvel appears and rescues Betty and Whitey. Just before they regain consciousness, Marvel returns to his alter ego, Billy Batson.

Other Expedition members come on the scene. Billy's sudden appearance is never explained.

All return to the United States. Billy is revealed as a radio broadcaster.

At his headquarters, The Scorpion tells Barnett (Kenneth Duncan) that what he sees is the Golden Scorpion and "with the (five) lenses in place,

the sun's rays can be utilized to change inert material into powerful explosives and to turn base metals into gold." It is disclosed The Scorpion is one of the five scientists. Barnett is ordered to keep Henry Carlyle from arriving at a meeting at Malcolm's home.

Carlyle is kidnapped. Under threat of being placed beneath a guillotine, he tells Barnett and Cowan (John Bagni) that it is in his home safe and Betty Wallace (Malcolm's secretary) has the combination. He's forced to write a note to Betty.

The note is delivered to Malcolm's home. Some of those present there are Dr. Lang, Whitey, Malcolm, Tal Chotali, and Bentley.

Betty, alone, is to secure the lens and take it to the Elm Street Bridge. This she does, and puts it on the bridge rail. Cowan is watching. She takes off in her car. Billy and Whitey have been hiding inside and jump out. They return to the bridge and hide, but are caught. A fight breaks out. At one point, Billy and a heavy crash thru the bridge rail and fall to the river bank. The heavy is unconscious. Billy becomes Captain Marvel. He springs up and onto the bridge.

Whitey is fighting two heavies. Marvel throws one of them off the bridge. Only Cowan remains, and he commences shooting — to no avail. He flees in his car. Marvel takes to the roof and when the car arrives in front of a building complex, he slides down and hides. Cowan enters and runs upstairs. He presents Barnett with the lens, only the box is empty. Carlyle is again threatened.

Later, Marvel bursts into the room thru the window. During a wild melee, Marvel stumbles backwards into the path of an electrical ray. Sparks fill the air. He falls, apparently unconscious, to a conveyor . . . and slowly, relentlessly, he is taken toward the guillotine. The knife falls! End of Chapter two.

When the guillotine knife hits Marvel's chest, it shatters. Meanwhile, Carlyle has been shot in a gun duel with Barnett. Marvel reenters the room, but Carlyle dies before he can tell him the identity of The Scorpion. Barnett escapes.

In Chapter four Tal Chotali makes an important discovery: a small Scorpion model.

L. to R.: Dr. Stephen Lang, Malcolm, Dwight Fisher, Billy, Tal Chotali and Prof. Bentley.

Fisher questions its source. Tal says he got it from Carlyle's study. Lang suggests it probably came from the collection of Chan Lal, an Oriental curio dealer (Tetsu Komai).

Billy is elected to investigate the dealer's shop. There Chan Lal tells him that his collection is intact, and that it must be an imitation. He invites Billy to accompany him to the vault in the basement to check this out. Chan Lal pushes a button. When Billy puts his feet down on the step leading to the basement, he slides to the floor below. Billy is hit over the head, bound and gagged.

Meanwhile, Betty pursues another clue that takes her to the "N" Street Garage. While there Cowan arrives and she eavesdrops on his conversation with another heavy and learns that Billy is a prisoner. When Cowan attempts to make a phone call, he hears her on the extension dialing for help. Trying to escape in the service elevator, she is captured — and taken to the 8th floor of the garage.

Barnett goes to Chan Lal's shop. Billy, alone in the basement, is successful in maneuvering the gag from his mouth. "Shazam!". Marvel goes upstairs and confronts Barnett, who, under threat, tells him Betty's location.

To make her death appear accidental, Betty is to be rendered unconscious with paint remover fumes. When Cohen reaches into a cabinet for the remover, Betty trips him, then runs.

She gets in behind the wheel of a convertible automobile and drives off, crashing thru a wooden panel. A piece of wood from the partition strikes her on the head. She slumps over the wheel.

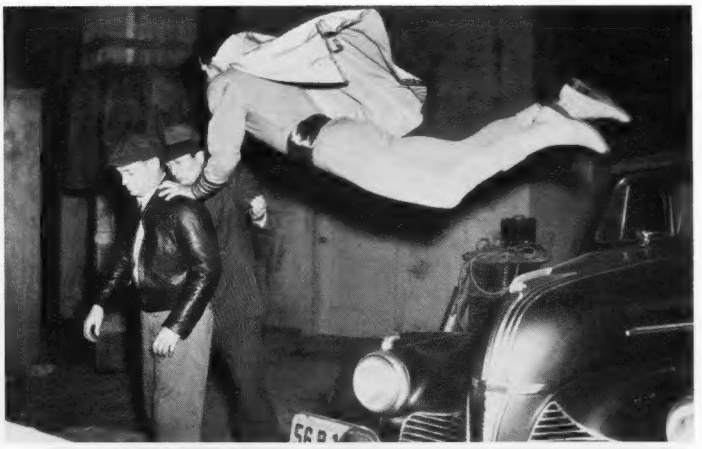
The car continues roaring onward . . . descending a circular ramp. 7th floor! 6th floor! Around and around it goes, the wheels screeching at every turn! 3rd floor!

Captain Marvel streaks across the sky toward the "N" Street Garage.

1st floor! The car with Betty still slumped over the wheel, races out of the garage entrance toward the building across the street!

In Chapter five, Captain Marvel appears. He makes a descent to the street, leaps on the running board of Betty's car, and turns the wheel. He stays there till it comes to a stop.

Marvel shakes Betty, bringing her to consciousness. She tells him the Scorpion's men are on the roof. Marvel soars skyward toward the roof . . . engages in a fight with three heavies.



[Writer's Note: Three stuntmen are shown in photo — Loren Riebe (jacket) doubling for Francis Sayles, Ken Terrell for Stanley Price, and David Sharpe for Tom Tyler. Captain Marvel deliberately throws Carter, played by Price, over the side of the building. Carter screams as he plummets to the street eight stories below. How this cold-blooded murder on the part of Marvel escaped the Hollywood censors is beyond comprehension. But that it was overlooked was appreciated by audiences!]

The Scorpion's men strike against Professor Bentley and his valet, Hawks (Ken Terrell), in Chapter six. They manage to escape with Bentley's lens; however, Marvel appears and takes off in pursuit. He successfully retrieves the lens and returns to Bentley's apartment. Bentley has departed, so Marvel leaves it with his "trusted" servant. Next, Marvel takes off for Fisher's residence.

Fisher becomes a captive, in his own home, of The Scorpion. Fisher's lens is hidden behind a secret wall panel, protected by an electrocuting device. The fact is demonstrated, with fatal results, on one of The Scorpion's henchmen. Fisher is warned that if anyone else is killed, it is going to be him. The activating lever for the device (secreted behind a curtain) is turned off; the panel remains open so the lens is left in view.

Time: night. A violent rain storm rages outside Fisher's house. Whitey appears, knocks out a windowpane and tells The Scorpion to drop his gun. As Whitey raises the window and steps in, The Scorpion turns off the light switch throwing the room into darkness. A lengthy gunbattle takes place during which Fisher is hit. The Scorpion manages to maneuver himself behind Whitey and strike him over the head with his revolver.

Captain Marvel appears. He sees the unconscious Whitey and Fisher; then the open panel with the lens inside. When he reaches inside for the lens, The Scorpion, hidden, pulls the lever controlling the electrocuting device. Marvel falls to the floor.

In Chapter seven, The Scorpion takes the lens from Marvel's hand and departs.

Captain Marvel regains consciousness, and so does Whitey. But not Fisher. He is dead.

Next scientist to feel the fatal sting of The Scorpion is Doctor Stephen Lang. His murder comes in Chapter nine. Later a map is found in Lang's safe revealing that he never brought his lens back to the United States, but rather hid it in the Tomb. First to see the map are The Scorpion's men, then Billy gets possession of it.

Malcolm decides the group has but one course open to them — get to the Valley of Tombs before The Scorpion. Lang's map is divided between Malcolm, Tal Chotali, Bentley, Billy, Whitey and Betty.

The first step on their journey comes in Chapter ten with a voyage on the S.S. Carfax to Bangkok. [Writer's Note: This is the same freighter used, in miniature, in Chapter one of SOS COAST GUARD, explained on page 124 and illustrated on page 13. Special effects storm scenes were well conceived.].

During a typhoon off the Siamese Coast, the freighter is buffeted toward rocks. There is no opportunity to launch lifeboats because of the severity of the storm.

Billy asks the Captain (Edward Cassidy) if he has a breeches buoy to get ashore. He responds in the affirmative, but knows of no way to get a line across. By now the freighter has run aground on the rocks.

"Shazam!". Marvel appears and asks for the breeches buoy line. Whitey explains to the amazed ship's Captain that Marvel can do anything!

The line is secured on shore. (Really, a double line: a heavy one to hold the weight of the buoy and its passenger, and a lighter one to pull the buoy.) Betty is to be the first to depart the freighter but suddenly remembers she left something in her cabin. So first across is Whitey.

In the cabin, Betty is struck from behind by The Scorpion. He takes her purse (probably thinking her piece of the map showing the location of Lang's lens is inside.).

Meanwhile, on shore, Marvel has changed to his Batson identity. All passengers, crew and Captain are transferred to shore — or so it is thought. Billy discovers Betty is missing. He returns to the grounded ship by breeches buoy. Just as he finds Betty in her cabin, the freighter slides off the rocks and sinks into the water. Water bursts thru the porthole! Chapter ten finale.

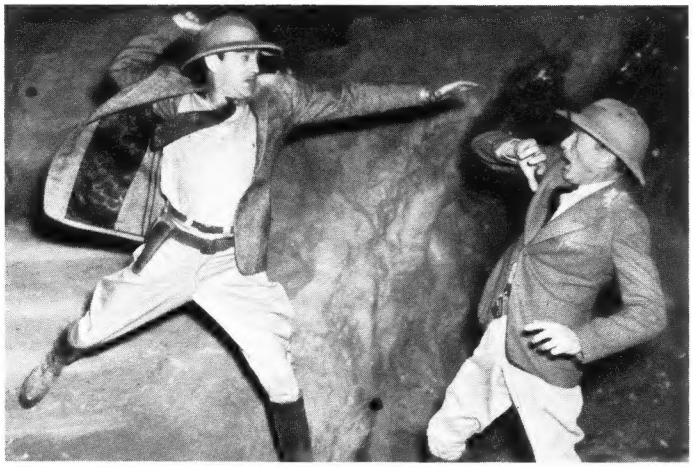
Billy takes Betty in his arms and steps out onto the deck. The two go underwater with the ship, then Billy swims to the surface pulling Betty. They make it to shore.

Betty explains what happened, but her share of the map was not in her purse — rather, she had it in a waterproof envelope pinned inside her jacket.

In Chapter eleven, the group reaches the Valley of Tombs. While Tal Chotali and Billy wait outside the main entrance to the Tomb of Scorpion, Whitey, Betty, Malcolm and Bentley go inside and locate Lang's lens.

Malcolm takes possession. Scorpio erupts — thru the crafty actions of Rahman Bar in having water diverted into the volcano. The roof of the Tomb opens and rocks pour down upon the group! A large slab bearing the Scorpion insignia falls across the entrance. The Tomb collapses!

Last Chapter! Malcolm and Bentley have taken refuge in another part of the outer tomb. They find a corridor that leads to an opening. The voice of The Scorpion says: "That's the way out, but only for one of us." The other scientist is shot and something is removed from his pocket.



[Writer's Note: The faces of the two scientists are not seen in the film during this confrontation. Both are in shadows. Republic might have been wiser not to have released this publicity still. The scene unfolded perhaps 10 minutes before The Scorpion is actually unmasked and his identity exposed to the audience.]

Billy as Marvel rescues Betty and Whitey. However, he is seen from a distance by the now masked Scorpion when he reverts to being Billy Batson (but is not overheard to say "Shazam!").

It is not long before Billy, Whitey and Betty become prisoners of The Scorpion in the cave of Rahman Bar — also, Tal Chotali is taken captive when he comes to their aid.

The Scorpion now has all five lenses. He is in a position to destroy his enemies . . smash atoms . . . and transmute metals.

He demonstrates the machine on one of Tal Chotali's followers. There is a blinding flash, with no trace of the condemned man left behind.

Betty is to be next. Only Billy (gagged) can save her if he reveals the secret of how he changes himself to Captain Marvel. The Scorpion has the gag removed. Billy says he will not only tell how, he'll show how it's done.

"Shazam!" Marvel grabs The Scorpion and rips off his mask showing the natives they have been misled by an imposter — Bentley!

Bentley in attempting to flee backs into the ray of the Golden Scorpion and disintegrates.

Marvel throws the Golden Scorpion into a pit of boiling lava. A voice (not Marvel's) is heard to say "Shazam!" and Captain Marvel becomes Billy Batson again. Tal Chotali explains that since the Golden Scorpion has been destroyed the protection and power of Captain Marvel are no longer needed.

Billy, Whitey and Betty start for home. THE END.

REMINISCING WITH FRANK COGHLAN, JR. and WILLIAM BENEDICT

by JIM SHOENBERGER

EDITOR'S NOTE

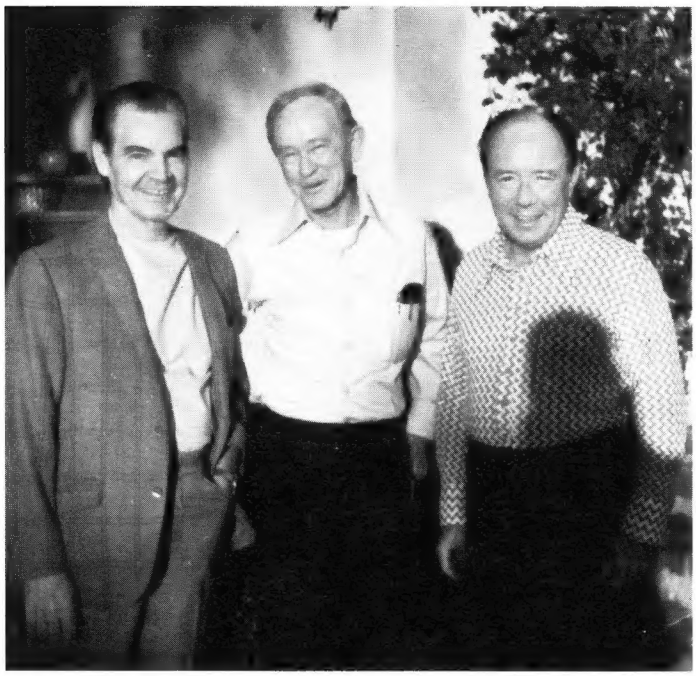
The fact that Frank Coghlan, Jr., appeared as Billy Batson in ADVENTURES OF CAPTAIN MARVEL thirty-two years ago is not easy to accept. Where have the years gone??!! Jim Shoenberger's interview with the still youthful appearing Coghlan took place on a Saturday afternoon at the actor's home, with his wife (Betty) and two sons and three daughters listening in. Thoughtfully, Frank invited his friend and "Captain Marvel" co-star, William Benedict, to join the group.

Q: ***Frank, when did you become aware of the continuing popularity of ADVENTURES OF CAPTAIN MARVEL?***

FC: Actually, not until I began receiving correspondence from you about it, Jim. And then as recently as last night, Chapter #1 of "Captain Marvel" opened again at a theater in Beverly Hills. One of my sons and some of his friends attended. I found out this morning that I'm the neighborhood celebrity!

Q: ***When was the last time that you saw "Marvel" on the screen?***

FC: Back in 1945 when I was stationed at the Pensacola Air Force Base (Florida) for pilot training. I had recently married my one and only wife, Betty, and she had never seen "Captain Marvel." I learned that a Chapter was playing at a black segregated movie house not far away. I took Betty down there and the girl in the ticket booth wouldn't sell us tickets. So, I asked to see the manager. When he came out, I introduced us and told him the reason for our visit. He said of course we could come in, but requested that we sit in the last row, which we did. The lights in the theater went on for intermission right after the serial was shown. The kids started to leave, and you



Eddie Quillan (left), who made three serials, paid a visit to Frank's house during the Coghlan/Benedict interview.

should have seen the wide eyes and open mouths when they noticed me sitting there! I won't say there was a riot, but there certainly was a lot of excitement.

Q: *Did the "Captain Marvel" image follow you throughout your career in Service?*

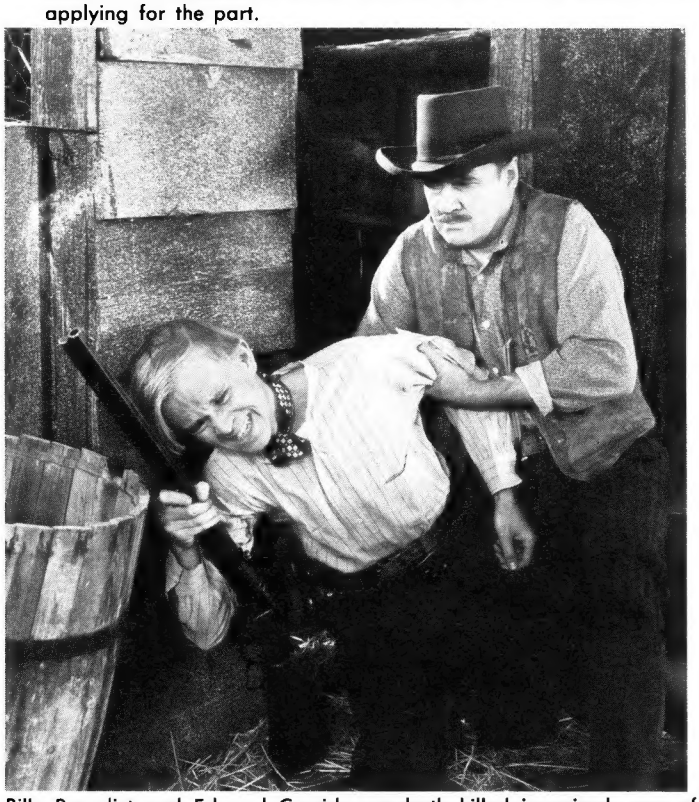
FC: Oh, yes. I would be in a chow line or walking around somewhere, and somebody would call out "Shazam!". I always got a kick out of that.

Q: *How did you happen to get the film role of Billy Batson?*

FC: My agent told me to report to Republic Studios as they were casting for a role that seemed to fit me well physically.

Q: *Did you know what part or the name of the movie?*

FC: No. As an actor I was simply interested in getting work to further my career. When I got to the studio, there were 5 or 6 other fellows there applying for the part.



Billy Benedict and Edward Cassidy are both killed in episode one of ADVENTURES OF RED RYDER (Republic, 1940).

Q: *You mentioned your career, Frank. Actually it started when you were a child, didn't it?*

FC: Yes. With the possible exception of "Captain Marvel," I was probably best known to the movie going public as Junior Coghlan. With this name I moved with the motion picture industry from silent to sound films. I feel privileged to have appeared in such classic films as "The Public Enemy" (I played James Cagney as a boy, and Frankie Darro portrayed his pal); "Boys Town", and the Andy Hardy series at M-G-M. All told, I have appeared in more than 300 motion pictures.

Q: *Prior to your screen assignment, were you a fan of the "Captain Marvel" comic books?*

FC: Oh, yes. I used to read and enjoy them regularly. I wish now that I had kept them. I understand they are collector's items.

Q: *Since "Captain Marvel" was filmed in black and white, what is your memory of the actual color of the uniform?*

FC: I recall it being a blue-gray in color. The lightning bolt was gold. The cape was a whitish or cream shade.

Q: *What was your impression of Tom Tyler off the screen?*

FC: My parents were friends of Tom, and I knew him long before we made the serial together. He was a very nice person and we enjoyed visiting socially.

Q: *With the exception of Billy Benedict here, did you keep in contact with any members of the "Captain Marvel" cast?*

FC: No, I'm sorry to say. My Naval service and subsequent travel made that impossible. I spent 23 years in the Navy. First as an aviator and later in public relations. Today I am the Special Events Coordinator for the Port of Los Angeles. My office is in charge of presentations like Holiday Pageants.

Frank Coghlan, Jr, in SCOUTS TO THE RESCUE (Universal, 1939).

Q: *Were you ever injured during any of the action sequences while filming "Captain Marvel"?*

FC: No, but I'll never know why the stuntmen were not! Particularly Dave Sharpe. The man is fearless! I'll never forget the day he made a headlong dive off the side of a cliff, dressed in the "Captain Marvel" costume, into a small fireman's net far below, just to get the right camera angle impression of flying.

Q: *Do either of you remember anything about the first day's shooting on the "Captain Marvel" set?*

WB: I do! One of the scenes we did was when we discovered the Golden Scorpion in a tomb, and a small explosion and violent quaking occurs right after this. The special effects boys must have dug up the back half of Republic's lot, because the next thing I know, dirt, sand, and rocks are coming down on us. Frank and I spent the next couple of days combing all this stuff out of our hair.

L. to R.: Benedict, Forbes Murray, Kay Aldridge, George Pembroke, Clayton Moore and Robert Strange in PERILS OF NYOKA (Republic, 1942).

Q: Bill, do you happen to recall how long it took to film ADVENTURES OF CAPTAIN MARVEL?

WB: I took that information off the shooting schedule, which I was looking at last night. We started filming two days before Christmas, December 23rd, 1940. We finished shooting 38 days later, January 30th, 1941. We did the whole 12 chapters in just 39 days. That kind of speed took top teamwork and Republic Pictures had it!

Q: You worked in some other serials, didn't you, Bill?

WB: Yes I was in TIM TYLER'S LUCK; ADVENTURES OF RED RYDER; ADVENTURES OF THE FLYING CADETS; BRENDA STARR, REPORTER; and another favorite, PERILS OF NYOKA.

L. to R.: The "Black Hangman", Benedict, Bobby Jordan, Ward Wood, and Johnny Downs in ADVENTURES OF THE FLYING CADETS (Universal, 1943).

Q: Frank, you also appeared in a couple of other serials: THE LAST OF THE MOHICANS and SCOUTS TO THE RESCUE with Jackie Cooper. Do you have any interesting memories about these films?

FC: Not about the films themselves. However, I have a very clear memory of an event brought about by my makeup appearance for "Mohicans". For the role of an Indian boy my head had been shaved so that only a "scalplock" of hair remained. I was portraying an Indian and really looked like one. During this period in my life, I was attending high school and was considered one of the leading hurdle racers in this division of sports. I received permission to leave the "Mohican" set for three hours to run in the preliminary City of Los Angeles meet. In my haste to arrive in time, I forgot my skullcap which I had been wearing to conceal my appearance. So everytime I leaped over a hurdle this scalplock would fly up into the air. Within seconds the audience was breaking into a loud Indian war whoop with every jump. In spite of all this, I came in second. Unfortunately, the director would not allow me to run in the City finals due to our production schedule.

Q: How would you compare working at a small studio like Republic Pictures to a major studio while you were out on location?

FC: Well, at a large studio you would have a trailer as a dressing room and a catering service for your meals. At Republic, you dressed where you could, had a box lunch and fought off the ants. But it was fun being at Republic.

Q: Can you mention an example of fun on the "Captain Marvel" set?

FC: Billy, you tell what we did for the cast one day.

WB: Well, there was the usual joking and kidding around. But this one morning Frank and I had a couple of hours free. So, we went to a nearby "dime store" and bought inexpensive gifts for the whole cast and crew of the serial. We tried to make the present match their role in the film or their personality somehow. For instance, road maps for the studio drivers who took us out to location. An hourglass for the production manager who tried to keep the serial on schedule. A peashooter that blew out a little figure with a parachute for Davey Sharpe. And (ahem) an athletic supporter for Tom Tyler.

Walter McGrail, Harry Carey, Hobart Bosworth and Coghlan in THE LAST OF THE MOHICANS (Mascot, 1932).

Q: Frank, how was your famous transformation from Billy Batson to "Captain Marvel" worked?

FC: I would stand in front of a metal trough about five or six feet long and about six inches wide. This would be filled with flash powder which would be ignited on cue, and that would be me speaking the word "Shazam!" The billowing smoke would flare up hiding me from view. The camera would be stopped. Tom, in costume, would step onto my marked position after more flashpowder had been placed in the trough. It would be ignited again as the camera started, and as the smoke cleared, there would be "Captain Marvel" standing there.It was quite effective on the screen. I won't say that the flashpowder was potent, but you may have noticed my "french-fried" eyebrows in the later episodes.

Q: How would you compare the methods of the famous serial directing team of William Witney and John English while making "Captain Marvel"?

FC: Bill Witney was dynamic. Always gesturing. Acting scenes out with the movement of his body. John was the opposite. Quietly authoritive. Verbally guiding us to the effect that he wanted. They complemented each other.

Q: Gentlemen, what are your thoughts for the future?

WB: Both Frank and I retain our membership in the Screen Actors Guild. We are ready, willing and able to continue acting. You may notice us from time to time in TV commercials. And I had a nice part in an "All in the Family" episode. I had been a little surprised by the renewed interest in ADVENTURES OF CAPTAIN MARVEL not only by yesterday's movie fans, but by many of today's young people. Frank and I are considering the possibility of future public appearances if the fans like us at Houston in June.

FC: Billy pretty much said it all. We like to work and my wife, Betty, and my five children all enjoy eating, so I have to keep busy. Billy and I are looking forward to meeting with the folks at Houstoncon '73 in Houston Texas, this coming June 21st thru 24th.

Eddie Quillan and Lyle Talbot in MYSTERY OF THE RIVER BOAT (Universal, 1944). Eddie also appeared in JUNGLE RAIDERS Columbia, 1945 and JUNGLE QUEEN (Universal, 1944).

CHAPTER TITLES

1. **The Renegades's Revenge**
2. **The Flaming Forest**
3. **The Brink of Disaster**
4. **Thundering Doom**
5. **Stampede**
6. **Indian Vengeance**
7. **Trail of Treachery**
8. **Redskin's Revenge**
9. **The Avalanche of Doom**
10. **The Plunge of Peril**
11. **Trapped in the Flames**
12. **The Baited Trap**
13. **Crashing Timbers**
14. **Death in the Night**
15. **The End of the Trail**

Directed by Ford Beebe and Saul A. Goodkind

Written Especially for TEMI by JAMES A. STRINGHAM

THE OREGON TRAIL would be John Mack Brown's last serial, and was Roy Barcroft's best serial role — and billing — to date. (Photo above) Brown appeared as government scout Jeff Scott, with Fuzzy Knight as his partner "Deadwood" Hawkins. Barcroft had the colorful role of Col. George A. Custer.

The Oregon Trail was made up of several routes covering the 2,000 miles from Independence, Missouri to Oregon's Columbia River country. Francis Parkman had popularized the name in a book of his adventures of "The Oregon and California Trail" (later shortened to "The Oregon Trail"). It would be one of the more often used of movie titles.

Universal used it for a 1923 serial, and Republic did a 1936 feature with John Wayne which contributed footage to THE VIGILANTES ARE COMING (TEMI, pg. 94). The '39 Universal serial — not a remake — was a post Civil War adventure. Because it was to introduce a series of Brown/Knight westerns, it was an elaborate production. Stock footage was still used, however, usually announced by a change of costume for Brown. Chapter one established Washington's concern over attacks on emigrants traveling to the Oregon Territory. Sam Morgan (James Blaine) is causing the raids to protect his syndicate's control of the territory's priceless fur supply. Jeff and Deadwood are assigned to investigate the attacks, and join the wagon train of John Mason (Ed LeSaint). Mason's wagon master "Bull" Bragg (Jack C. Smith) is a Morgan agent.

Morgan orders Bragg (seated, left) to lure the Mason train to destruction. Looking on are henchmen Breed (Charles Stevens), Slade (Colin Kenny), Dirk (Charles King), and Daggett (Forrest Taylor). (1)

The wagon train is soon menaced by Indians incited by Morgan's men, and Jeff and Deadwood are welcome allies. At left are silent pictures' star Helen Gibson in a bit part, Louise Stanley as Margaret Mason, and Ed LeSaint as Mason. (2)

Bragg leads the train into an ambush. Jeff saves Margaret from a doomed wagon as Custer and his men arrive to drive off the attacking Indians. Jeff soon suspects Bragg. (3)

Bragg is jailed in Clearwater, but released by Morgan. Jeff overtakes the stage on which he attempts to escape, but, in the resulting fight, the horses run wild and the stage crashes over a cliff as the two jump to safety. (4)

Margaret and young Jimmy Clark (Bill Cody, Jr.) spot Bragg and Breed carrying gunpowder to trade for Indian furs. As Jeff and Deadwood arrive at the hideout cabin, Bragg detonates the powder. The four pioneers dig themselves out as Custer's men ride up. (5)

The arrival of the wagon train forces Morgan's hand. His men stop the settlers and he produces the key to his power: a land grant to all of Paradise Valley. Bragg, mortally wounded in a fight, confesses to Jeff that the document is forged. (6)

Mason agrees to pay Morgan's price to cause the fur dealer to show the land grant again. Jeff is waiting, and seizes the paper and takes Morgan into custody. The document is proven false. (7)

With Morgan's treachery proven, Custer is able to establish peace with the Indians. Mason and his pioneeers prepare to make their homes in Paradise Valley . . . and Margaret and Jeff seem ready to join them. (8)

An Interview With

WILLIAM (BILL) WITNEY

By HARRY SANFORD

Cover and Ray Taylor Photos Courtesy of
Bill Krajcik

●

EDITOR'S NOTE

"A rugged, two-fisted guy— and a real great person!" is the way interviewer Harry Sanford assesses William Witney. And that's exactly how this editor envisioned him. Any other description would have been a disappointment. Here a "guy" who directed his first serial, not by choice, at age 20 . . . proved himself to be something more than a "boy wonder" . . . proposed to and was accepted by the sweet Irish girl who played the feminine lead in the second cliff-hanger he directed . . . joined the Marines early during World War II, putting in most of his duty overseas . . . and, subsequently, returned to Hollywood and resumed film directing.

Mr. Witney hardly needs any further introduction. To readers of TEMI, the name William (Bill) Witney is synonymous with class (or classic, if you please) serials. He directed or co-directed 24 out of the 66 produced by Republic Pictures from 1936 thru 1955 — 17 of these cliff-hangers working harmoniously with the late, equally great, John (Jack) English.

●

Q: ***Bill, where and when did you first get started in the motion picture business?***

WW: At Mascot in the early '30s with Nat Levine. I was just a kid. Started out as an office boy, then script clerk and film editor. It was a whole lot easier in those days before the unions got so rigid. The pay wasn't much, but the learning was fantastic.

Q: ***What was the first serial you directed?***

WW: THE PAINTED STALLION in 1937 with Ray Corrigan, Hoot Gibson, Duncan Renaldo and LeRoy Mason. But the whole thing seemed like a press agent's nightmare. At least it sure did at the time.

L. to R.: Ray Corrigan, Hoot Gibson, Hal Taliaferro and Maston Williams in THE PAINTED STALLION (Republic, 1937).

Q: ***How so?***

WW: I was along for the ride as a film editor. The directors Ray Taylor and Alan "Smokey" James were ramrodding the show. Well, bad weather and Taylor's ah — let's say illness — really had the whole thing in a bind and we were way behind schedule. Finally they replaced Taylor and told me I was it!

Q: ***How old were you at the time?***

WW: Twenty, or maybe I just turned twenty-one. I can't remember.

Q: ***How did you feel getting thrust in the breach, so to speak?***

WW: How the — — — — do you think?

L. to R.: Mamo Clark, director Ray Taylor, John Picorri and script clerk Bill Witney on the set of ROBINSON CRUSOE OF CLIPPER ISLAND (1936).

Q: ***THE PAINTED STALLION was quite a production, not just for a serial.***

WW: Yeah, we had a lot of things going on. Locations up in Utah and some money to spend. Bill Nobles (the cameraman) had a helluva field day. Haven't seen it in years so I don't know how it would hold up now. But for what we did, I guess it was okay.

Q: ***Then came SOS COAST GUARD. What do you remember about that?***

WW: Ralph Byrd and Lugosi. Ralph was one of the greatest guys I ever knew. They just didn't make many like him. Oh, yeah, a little Irish gal named Maxine Doyle.

Q: ***What is so special about her?***

WW: She's been my wife for over thirty years.

Ralph Byrd and Maxine Doyle in SOS COAST GUARD (Republic, 1937).

Q: ***I see what you mean. Then came ZORRO RIDES AGAIN and the beginning of your association with John English. What can you tell us about this?***

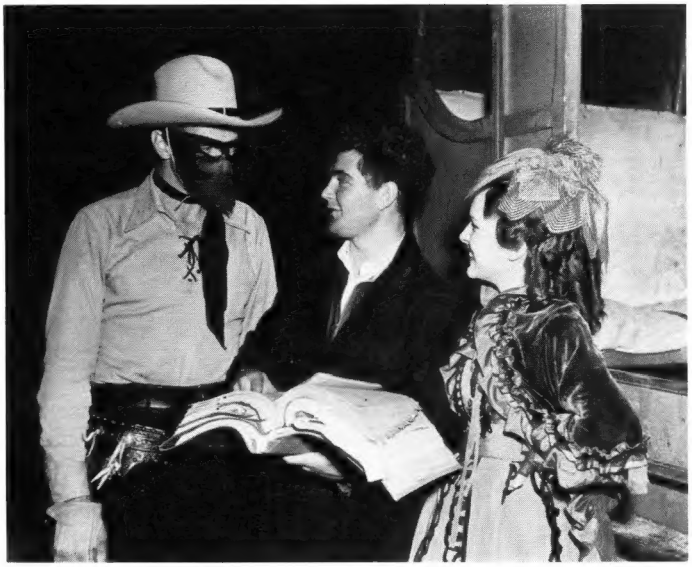
WW: Jack was a film editor, too. Worked a lot for Thalberg at M-G-M, and when he died Jack worked wherever there was something to do. He even worked down on "Poverty Row", editing grade D westerns and what have you. [Writer's Note: Hollywood's "Poverty Row" was a section of sound stages, offices and editing rooms on Beechwood Drive where shoestring budgeted producers camped together in the shadow of Columbia Studios. The turnover was endless. As soon as they finished production, they would pick up everything that wasn't nailed down and depart until the next time.] Nat Levine thought we'd do well together; put us on this thing and that kicked it off.

Q: *Then came THE LONE RANGER.*

WW: Everybody talks about that one. Maybe because it's been out of sight for so damn long. But it was quite a job. Action, riding and a better than average story. Plus nice location work up in Lone Pine.

Q: *Anything special about it in your memory?*

WW: Well, like I say, action. The bad guys all were dressed in black and the five fellas in light-colored outfits, one of which turned out in the end to be the Lone Ranger. It might have been the biggest grossing serial made. Also, Lee Powell. He was a real gentleman and pro. A damn nice guy. We did another serial with him, THE FIGHTING DEVIL DOGS. He left shortly after that and I lost track of him. Later on I found out he joined the Marines and saw plenty of action. Really felt bad when I learned he didn't make it back from Tinian.



On the set of THE LONE RANGER (Republic, 1938). Herman Brix is wearing the mask in this publicity photo; Witney, center; and Lynn Roberts.

Q: *What serials did you like the most?*

WW: Oh, I don't know. The Tracy's were good and DRUMS OF FU MANCHU was one I liked. Also, KING OF THE TEXAS RANGERS with "Slingin' Sammy" Baugh. Boy, he was something . . . had arms like you never saw and could ride with the best of 'em. You know, until you people began telling me these things, and all the magazines and books about serials that Jack and I did, I never thought much about it.

Q: *Were you and John English friends or was it just a business relationship?*

WW: Well, he was my son's godfather . . . does that give you a good idea?

Q: *What split you up then at the peak of your serial career?*

WW: Studio thinking. No, really it was Jack's doing. He figured he'd done enough serials and wanted to do other things. [Writer's Note: Witney was surprised to learn that English returned later to serials and directed DAREDEVILS OF THE WEST (1943) and co-directed CAPTAIN AMERICA (1944).] I did a few more serials solo before I went into the Marines.

Q: *Going back to the Witney/English tandem, how did you work?*

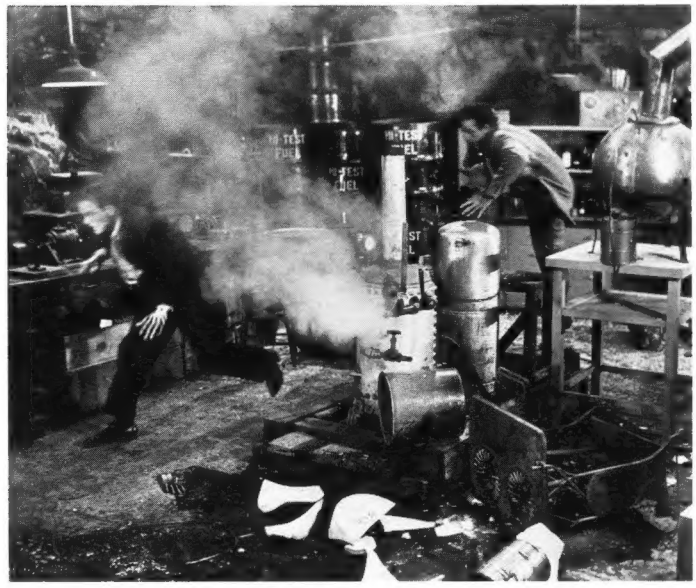
WW: I'd shoot a day, then Jack. The one not shooting that day would prepare for the next day, all the way down the line till you finished.

Q: *Was there a difference in your styles or techniques?*

WW: Jack liked story and dialogue. Me, I liked action. I could look even today at something we might have done thirty years ago and tell you who did what. But don't think Jack couldn't do action, he could. It's just that he preferred the former. [Writer's Note: To prove Bill Witney's contention, one has only to view DAREDEVILS OF THE WEST and CAPTAIN AMERICA, the latter directed with Elmer Clifton, to show the kind of action John English could do when called upon.]

Q: *You mentioned you joined the Marines. Upon your return what was foremost in your mind career wise at the time?*

WW: Well, I wanted to get away from Republic and try something else. A deal for a big picture was brewing and I was waiting to hear the final word. Like a lot of things, it never came about and I returned to Republic to finish my contract.



At left, stuntman Tom Steele, wearing the gloves of THE CRIMSON GHOST (Republic, 1946), is being pursued by Dale Van Sickle.

Q: *And your last serial, THE CRIMSON GHOST (1946).*

WW: Yeah, almost forgot that one. Did it with Freddie Brannon. Other than the beginning when Alan James worked with me, I only worked with Jack, then did them (four) solo.

Q: *What was it like then working with a stranger?*

WW: Freddie was no stranger. Hell, he'd been Roy Wade's assistant (Roy Wade was head of Republic's prop department) and knew plenty. I know a lot of people say he wasn't a great director, but he knew his way around okay.

Q: *What do you recall about that last serial production?*

WW: Not much. Lots of fights and chases and some guy with a spook mask on. I guess it moved. Charlie Quigley was in it. Also directed him in DAREDEVILS OF THE RED CIRCLE. I like that one, too.

Q: *Why didn't you do any more serials?*

WW: I really didn't want to. Besides, Freddie was doing them and they also had Spencer Bennet. Say isn't he something. Got to be eighty if he's a day and you'd never know it. Works out all the time. Saw him this last December and he looks great. But getting back to your question, they put me to directing Roy Rogers and he was the biggest money-maker (not counting John Wayne) they had. Before I came, they were overloading them with music. Sloan Nibley (husband of Linda Stirling), the writer, and I decided to put in more action and less singing.

Q: *Then came Rex Allen.*

WW: One of my best friends. Can't remember much about his movies. . . really they all look alike, I did so many. But Rex was a good rider, but nothing like Slim Pickens. Rogers was a helluva rider, too, but maybe the best actor/rider ever is Ben Johnson.

Q: *After all those years at Republic, when it folded what were your thoughts?*

WW: Well, I'd spent (along with Mascot, which merged with other producing companies to become Republic in 1935) my entire motion picture career there. How do you think I'd feel?

Q: *Why do you think they went under?*

WW: Yates mainly (Herbert J. Yates, president of Republic). He tried to jam the blonde (Vera Hruba Ralston) down the public's gullet and they would not buy her. I was lucky, never got stuck with directing her. Nothing personal, she just could not act. Also Republic was selling their pictures to TV quite a while before the other studios got around to it. The exhibitors were up in arms and would not give many of his pictures good playing dates.

Q: ***Revue had moved onto the Republic lot before the end. Was that your start in TV filming?***

WW: No, I did "Stories of the Century" for Republic's TV company, Studio City Productions, with Jim Davis playing Matt Clark, a railroad detective. Won a number of Emmy Awards. Big thing was to get all the stock shots out of the vaults to match what we were shooting. They were good ones. Later I directed for Revue there, and went with them when they moved over to Universal.

Q: ***Going back to Republic and the serials. What about some of the stuntmen?***

WW: I always got along good with the stuntmen. I never had them do anything I knew couldn't be done safely. We used the best people. They knew what I wanted and knew I knew what they could do.

Q: ***Any stuntmen in particular you remember better than others?***

WW: Well Dave Sharpe, of course. I used him in just about everything I did. Eddie Parker for another. Tom Steele and Dale Van Sickle. But the guy I liked for fights was Freddie Graham. Boy he was the best screen brawler I ever used. Then you cannot forget Duke Green . . . kindest man I knew . . . a prince.

Q: ***What about the players?***

WW: We had a regular stock company at Republic. Guys like Roy Barcroft (what a beautiful, wonderful man), George J. Lewis, Kenne Duncan, Jack O'Shea, and Bud Geary. What a two-fisted character he was. But the point is that no matter what, these guys never let you down . . . they were pros who always did their jobs.

Q: ***Was it really fun?***

WW: Well, I always thought it was a job I got paid for doing. Frankly, my main ambition in life was (is) to keep working steady. But from all I've been told, and what I read and see . . . maybe it was fun at that. At least you guys seem to think so. So who the hell am I to argue??!!

POSTSCRIPT

Bill Witney's last serial teamed with John English was DICK TRACY VS. CRIME, INC. (Republic, 1941), photo above. David Sharpe "jumped" for star Ralph Byrd in this scene.

Witney currently is working on the movie "I Escaped from Devils Island" (United Artists), starring Jim Brown. Filming is taking place in Acapulco, Mexico.

THOSE ENDURING SERIAL FANS

Letters from TEMI fans are most welcome. However, the information supplied in these columns by readers is based on their opinions. The editor does not necessarily purport the info to be complete, exact or accurate.

FU MANCHU

Here are a couple of additions to, and one correction in, the best story to date in TEMI, DRUMS OF FU MANCHU:

Henry Brandon's real name is Harry Kleinbach.

On page 289, the unidentified dacoits with Gloria Franklin are Ted Wells and Tommy Coats.

Take a close look at the sarcophagus on page 290, and you will notice that it has Egyptian inscriptions rather than Asiatic.

On page 288, Sidar Prahni's real name is Lal Chand Mehra (not Lai).

Messrs. Angel and
Jorge Gutierrez
Miami, Florida

TEMI readers who are interested in Fu Manchu might like to know of the existence of a publication devoted to the life and works of his creator, Sax Rohmer. ***The Rohmer Review*** appears two to three times a year. Ten issues have been published so far, of which the last three are still in print. Contents include a Rohmer short story, "The Haunted Temple," never before published in the U.S., and a variety of bibliographical and biographical articles. Issue No. 10 features "Meet Dr.Fu Manchu," the text of a radio talk by Sax Rohmer. Subscription price is $2.00 for three issues via 3rd Class Mail, $2.50 for three issues by 1st Class Mail; payment to:

Robert E. Briney
245 Lafayette St., Apt. 3G
Salem, Mass. 01970

WHIZ KIDS

The subject of "kids" in serials being assigned adult responsibilities is an interesting one. It was probably the writer's way of giving the youngsters in the viewing audience someone to identify with, but in many cases they went to (laughable) extremes. For instance, in episode No. 11 of THE LONE RANGER, the boy Sammy (Sammy McKim) is left behind alone to defend the cave hideout of Tonto and the Rangers while they ride off. And in No. 1 of DICK TRACY, Junior (Lee Van Atta) is shown driving a truck across the Bay (Golden Gate) Bridge while Smiley Burnette sits in the passenger seat. Neither kid appeared to be more than 12 or 13 years old, certainly too young to be driving a truck.

C. M. Parkhurst
Rochester, N.Y.

ENIGMA

Perhaps you can satisfy my curiosity. I have a poster from THE DESERT HAWK (1944) serial which starred Gilbert Roland in a dual role. However, Roland's name was pasted on top of James Ellison's name! Do you know the story on this?

Jerry Mezerow
Placentia, Calif.

Editor's Note: Hazy recollection is that Ellison broke his arm or leg during the early stages of production and Roland was rushed in to replace him. Perhaps a TEMI reader knows the full facts.

(More letters on next page)

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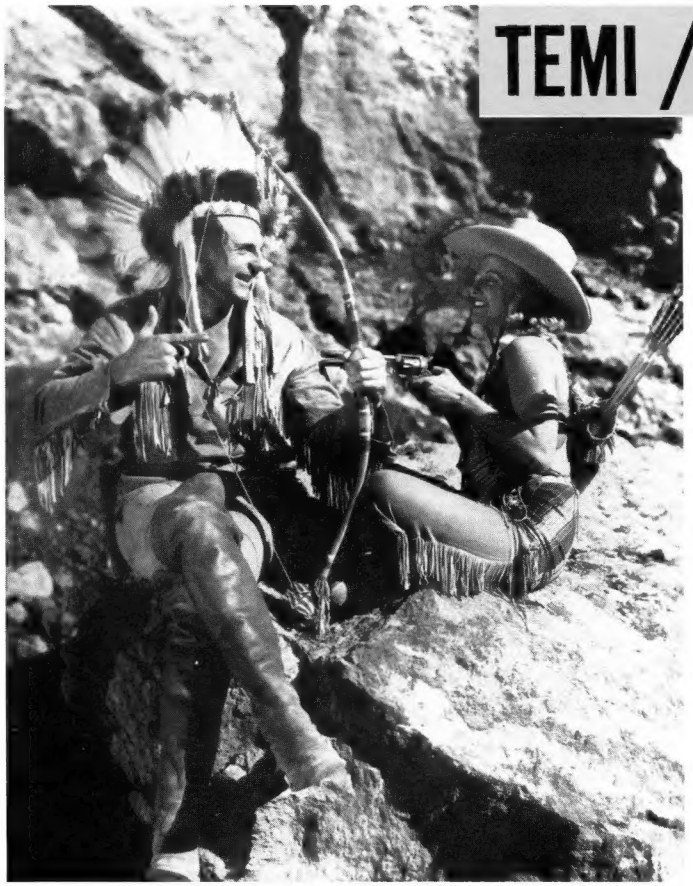

Considering Republic Pictures played up Julia Thayer's role as "The Rider" in THE PAINTED STALLION as a mysterious Indian maiden of unknown origin right up to the final minutes, it is surprising they would release a whole series of publicity stills showing her clowning around with the star of the serial, Ray Corrigan. Here they have exchanged headgear and weapons. — Angel Guiterrez, Miami, Florida.

Editor's Note: Some have questioned our statement on page 122, when THE PAINTED STALLION was originally covered, that location work was done in Utah. This fact has now been confirmed by director Bill Witney and actor/stuntman George DeNormand, both of whom were there.

Perhaps TEMI readers would enjoy seeing a photo of the lobby card promoting CLANCY OF THE MOUNTED. Note it says Adventure Pictures. This was a subsidiary of Universal. Jacqueline Wells, of course, was earlier known as Diane Duval and later as Julie Bishop. — George Sill, Detroit, Michigan. [Released in 1933; see TEMI, page 19.]

EDITOR'S NOTES

We neglected to mention in TEMI No. 20 that in preparing the BUCK ROGERS story (as brief as it was), three fine people helped out: Urwin Hendrix loaned us a tape recording of the feature version, Val Warren forwarded some photos and Jon Tuska generously donated some film footage.

Plastic spiral bound copies of Volume Two of TEMI (Chapters No. 11 thru No. 20) with hardboard front and back covers are now available. The quantity is limited. Price is $13.00 until June 1st.

Chapters No. 1 thru No. 8 have been reprinted on our current glossy paper. Price is $2.00 per copy. Some of our promotional literature said that a story on Lorna Gray by Leonard Maltin, editor of "Film Fan Monthly" magazine, would appear in this Chapter. It has been postponed to Chapter No. 22.

SERIALS AND CONDENSATIONS! Ghost of Zorro, Red Barry, Zorro Rides Again, Commando Cody, Planet Outlaws (Buck Rogers), Mars Attacks the World (Flash Gordon). All these plus 30 other films will be shown at DCON '73, the largest nostalgia convention in the world! June 28 thru July 1st, 1973, at the Sheraton Hotel in Dallas, Texas. DCON '73 offers guests, giant dealers' room, contests, auctions, plus five full length films shown in 3-D!!! For full details send for our latest Progress Report. Write: DCON '73, 2011 Wedgewood, Carrollton, Texas 75006.

REMEMBER WHEN — an exciting new monthly magazine devoted to serials, western stars, old radio, movies, nostalgia! Articles on Bob Steele, Tarzan, Tom Mix, Captain America, Flash Gordon, more! Sold by subscription: $2.50 for four issues, $4.50 for eight issues. Current issue No. 10; back issues available. REMEMBER WHEN, Box 34305, Dallas, Texas 75234.

WANTED! Chapters from The Purple Monster Strikes; King of the Rocket Men; The Fighting Devil Dogs; Adventures of Captain Marvel. Send lists to: ALAN CROUSE, 6778 Houghton Street, Cass City, Michigan 48726.

TWO NEW ACTION PACKED CLIFFHANGERS from Thunderbird! Zorro's Fighting Legion — $400 complete or by the chapter! Don Winslow of the Navy — $400, or buy by the chapter! Many new westerns — Tom Tyler, Bob Steele, Johnny Mack Brown, Ken Maynard, Kermit Maynard, Hoot Gibson and other stars. Write for free lists of Serials, Westerns, Drama, Classics both sound and silent. 8mm, too! THUNDERBIRD FILMS, Box 4081, Los Angeles, California 90054.

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Stock or individual chapter posters from: The Spider's Web, Mandrake The Magician, The Shadow, Deadwood Dick, The Spider Returns, The Lone Ranger, The Lone Ranger Rides Again, Daredevils of the Red Circle, Zorro's Fighting Legion, Drums of Fu Manchu, Adventures of Captain Marvel, Jungle Girl, The Tiger Woman, Manhunt of Mystery Island, King of the Forest Rangers, Daughter of Don Q, The Crimson Ghost and Son of Zorro. THE CLIFFHANGERS CLUB, 5419 S. Cornell Avenue, Chicago, Illinois 60615.